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1898

# Masterpieces for the Organ

## PREFACE

In compiling this Collection of Original Organ-pieces, I have endeavored to bring together those which will especially serve for Recitals and Concert-work; and in order to make it more valuable and attractive, a "Grand chœur en forme de marche" (from the manuscript), by Alexandre Guilmant, an "Intermezzo" (from the manuscript), by Joseph Callaerts, Organist of the Antwerp Cathedral, a "Prélude et Cantilène" (from the manuscript), by Samuel Rousseau, maître de chapelle of Ste.-Clotilde, Paris, and a "Chorale" by Kirnberger (edited by M. Alexandre Guilmant), have been added.

A large proportion of the pieces were in the repertory of M. Guilmant during his recent American tournée, and are reproduced with the same registration and expression-marks which he followed.

The pedaling is marked with the signs ∧ (toe) and ∪ (heel), placed above the notes for the right foot, and below for the left foot.

I wish, in conclusion, to extend my hearty thanks to M. Guilmant for his valuable assistance and suggestions in arranging this work.

WILLIAM C. CARL.

November, 1898.

14250

# BIOGRAPHICAL NOTICES.

**BACH, JOHANN SEBASTIAN.** Born at Eisenach, March 21, 1685, became organist of the "New Church" at Arnstadt in 1703, and received the appointment of court organist at Weimar in 1708, where his fame as first organist of his time reached its climax. In 1717 he was appointed choir-master at Cöthen; and, in 1723, organist and director of the music in the Thomaskirche, Leipsic. He died in Leipsic, July 28, 1750.

**BUXTEHUDE, DIETRICH.** Born in 1637 at Helsingör, Denmark, where his father was organist of the Olai-Church. Organist of the Marienkirche of Lübeck in 1668, where his playing attracted the attention of J. S. Bach. He won wide reputation for his admirable performances upon the organ; in 1673 he established the famous evening services, given each year on the five Sundays preceding Christmas, for which he composed new works. He died at Lübeck, May 9, 1707.

**CALLAERTS, JOSEPH.** Organist of the Grand Organ at Antwerp Cathedral, Belgium, and composer of several works for the organ. He was born at Antwerp, August 22, 1838, and was taught by Lemmens at the Brussels Conservatory.

**CHAUVET, CHARLES-ALEXIS.** Composer and organist, was born at Marnies (Seine-et-Oise), France, June 7, 1837. Studied under M. Benoist and Ambroise Thomas at the Paris Conservatory, and in 1860 obtained the post of organist at St.-Thomas d'Aquin, followed by similar positions at St.-Bernard and St.-Mary. In 1869, on the completion of Trinity Church, Paris, he was appointed organist, holding this position until his death, in 1871.

**FRANCK, CÉSAR-AUGUSTE.** Born in Liége, December 10, 1822; was admitted to the Paris Conservatory at the age of fifteen, where he won a first prize for piano under Zimmerman in 1839; in 1840, a second and first prize for counterpoint and fugue under Leborne; and, in 1841, a second prize for organ under Benoist. Organist of St.-Jean, St.-François, and afterwards of Ste.-Clotilde; and Professor of the organ at the Paris Conservatory until his death, Nov. 8, 1890.

**GIGOUT, EUGÈNE.** Organist of St.-Augustin, Paris, since 1863. Was born at Nancy, France, March 23, 1844; studied under Niedermeyer, Dietsch, Saint-Saëns, and Loret, and has founded in Paris a school for the study of the organ and plain song.

**GUILMANT, FÉLIX-ALEXANDRE.** Organist (since 1871) of Trinity Church, Paris, Professor of the organ at the Conservatoire and at the Schola Cantorum, organist of the Conservatoire Concerts, and organist at the Trocadéro, was born at Boulogne-sur-Mer, France, March 12, 1837. He studied under Gustave Carulli (harmony), Jacques Lemmens (organ), and his father, who for fifty years was organist of Saint-Nicolas at Boulogne-sur-Mer.

**KIRNBERGER, JOHANN PHILIPP.** Composer and writer on the theory of music, pupil of Bach, was born April 24, 1721, at Saalfeld in Thuringia. Held the position of choir-master to Princess Amalie in Berlin for twenty-five years, and died in that city, July 27, 1783.

**KLEIN, FRANZ ALOYS.** An excellent organist, and a composer of real merit; born at Romanswiller, Lower Alsatia, October 2, 1849, died at Strassburg, January 16, 1889. Organist at Rouen Cathedral; later at Church of the Immaculate Conception, Elbeuf.

**LORET, CLÉMENT.** Organist of St.-Louis d'Antin, Paris. He was born in Termonde, Belgium, in 1833; studied under Denefve (musical history), Fétis (counterpoint), and Jacques Lemmens (organ), obtaining the first prize for organ at the Brussels Conservatoire in 1853. M. Loret is professor at the École de Musique religieuse in Paris.

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MAILLY, JEAN-ALPHONSE-ERNEST. Born in Brussels, Belgium, November 27, 1833. Studied the organ under Christian Girschner, the founder of the Belgian School of Organ Music. Now organist of St.-Gudule, and professor of the organ at the Conservatory of Music, Brussels.

MALLING, OTTO. Organist and Composer, now located in Copenhagen, Denmark, where he holds the position of organist at the Helligaands Church.

PIERNÉ, GABRIEL. Organist of Ste.-Clotilde, Paris, where he succeeded the late César Franck in 1891. He was born in Metz, Aug. 16, 1863, and studied under Marmontel, Franck, and Massenet at the Paris Conservatory, taking four first prizes.

RHEINBERGER, JOSEPH. Professor of counterpoint and of the higher school of organ-playing in the Royal School of Music, and Conductor of the Court Band, Munich. Born March 17, 1859, at Vaduz, the capital of the principality of Liechtenstein, and is organist of the Church of St. Michael, Munich.

ROUSSEAU, SAMUEL. Composer and organist, is maître de chapelle at Ste.-Clotilde, Paris. He was born at Neuvemaison (Aisne), France, June 11, 1853, and won the first organ-prize at the Paris Conservatory in 1877.

SALOMÉ, THÉODORE-CÉSAR. Organist of the Chancel Organ in Trinity Church, Paris, for over twenty-five years. Was born in Paris, January 20, 1834, and died in St.-Germain, July 20, 1896. Studied the organ under Benoist, harmony under Bazin, and harmony and accompaniment with Ambroise Thomas.

SCHUMANN, ROBERT ALEXANDER. Born at Zwickau in Saxony, June 8, 1810, where he studied the piano under J. G. Kuntzsch, organist of the Marienkirche, who was his first pianoforte teacher, and to whom this "Canon" was dedicated. He died at Endenich, near Bonn, July 29, 1856.

SJÖGREN, EMIL. Organist and composer, at present organist at the Johankirke, Stockholm, Sweden.

TOMBELLE, BARON FERDINAND DE LA. A wealthy amateur, now residing in Paris, studied under M. Alexandre Guilmant, and M. Théodore Dubois. His compositions include two organ sonatas, several organ pieces, chamber music, and songs.

WESLEY, SAMUEL SEBASTIAN. Acknowledged for a considerable time as England's leading organist, was born in Bristol, August 14, 1810. Was appointed organist at St. James' Church, Hampstead Road (1827), St. Giles (1829), St. John's, and Hampton-on-Thames (holding these four appointments simultaneously); Hereford Cathedral (1832), Exeter (1833), Leeds Parish Church (1842), Winchester Cathedral (1849), Gloucester Cathedral (1865); and died in Gloucester, April 19, 1876.

WIDOR, CHARLES-MARIE. Born in Lyons, France, February 22, 1845. Studied the organ under Jacques Lemmens, and composition with Fétis. Organist of St.-Sulpice, and professor of composition at the Conservatory of Music, Paris.

# CONTENTS


| | PAGE |
|---|---|
| *Bach, J. S., Chorale: Wachet auf, ruft uns die Stimme* | 106 |
| *Buxtehude, D., Fugue in C major* | 70 |
| *Callaerts, J., Intermezzo* | 77 |
| *Chauvet, Ch. A., Procession du St. Sacrement* | 27 |
| *Franck, C., op. 19. Pastorale* | 38 |
| *—— Six Pièces. No. 6, Finale* | 122 |
| *Gigout, E., Scherzo in E major* | 92 |
| *Guilmant, A., op. 84. Grand Chorus in March-form* | 1 |
| *Kirnberger, J. P., Chorale: Es ist das Heil uns kommen her* | 15 |
| *Klein, A., op. 16. Méditation* | 74 |
| *Loret, C., op. 41. Cantabile* | 20 |
| *Malling, O., op. 48. The Shepherds in the Field* | 88 |
| *Pierné, G., op. 29, No. 2. Cantilène* | 110 |
| *Rheinberger, J., Vision* | 103 |
| *Rousseau, S., Prélude et Cantilène* | 33 |
| *Salomé, Th., op. 21, No. 3. Canon in F major* | 82 |
| *Schumann, R., op. 56, No. 5. Canon in B minor* | 59 |
| *Sjögren, E., op. 15, No. 1. Fantasia* | 114 |
| *Tombelle, F. de la. Marche pontificale* | 50 |
| *Wesley, S. S., Larghetto* | 66 |
| *Widor, Ch. M., Andante from the Fourth Organ-Symphony* | 9 |


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à mon élève et ami WILLIAM C. CARL Esq.

# Grand Chorus

## in March-form.

*Prepare:* Swell: Full
Great: Full, (coupled to Sw.)
Pedal: 16′ & 8′, (coupled to Gt.)

ALEXANDRE GUILMANT. Op. 84.

Allegro moderato e maestoso. (♩=80)

**Manual.**

Gt. Org. *ff* Grand Chœur Full.

**Pedal.**

*Legato*

*ff*

*) a)

b)

*) ∪a the right foot in front, or ∧b the left foot behind.



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**Trio.**

Un poco meno mosso. (♩=72.)

*p* Sw. with reeds.

*p* 16′ & 8′ uncoup.

Tempo I.

*ff* Gt.

*Legato*

*ff*

**Fugato.**

*mf*

*meno f*

*Legato*

*meno* ***f***

*cresc.*

*w*

*cresc.*

*ff*

*l.h.*

*ff*

a)

b)

*ten.* ***fff***

# Andante cantabile

from the

## Fourth Organ Symphony.

*Prepare:*
Swell: Voix Céleste 8′ and Salicional 8′
Choir: Concert Flute 8′
Great: Gamba 8′, Flute 8′
Pedal: Bourdon 16′

CHARLES MARIE WIDOR.

Dolce. (♩=54.)

**Manual.**

Sw. *pp*

**Pedal.**

*cresc.*

*poco rit.*

*a tempo*

*pp*

*mf*

Gt.

Gt.

Ped. to Gt.

Sw (Oboe)

*p*

Ch.

Sw. (Voix Celeste and Salicional)

Gt.

*poco rit.*

*pp*

*a tempo*

Ch.

*cresc.*

*poco rit.*

*a tempo*

*pp*

Gt. *f*

Sw. Oboe.

*p*

Gt.

Ped. to Gt.

Ch.

Gt.

Ch.

*poco riten.*

Sw. (Voix celeste and Salicional)

*pp*

off Ped. to Gt.

poco rit.

cresc.

a tempo

pp

p

# Chorale.

## „Es ist das Heil uns kommen her."

*Prepare*
- Swell: Foundation Stops, 16′ & 8′ (Box closed).
- Great: Foundation Stops, 16′ & 8′; Sw. to Gt.
- Choir: 8′ with Quintadena, 8′, & Flute 4′.
- Pedal: 32′, 16′ & 8′; Gt. to Ped.

JOHANN PHILIPP KIRNBERGER.
(1721 - 1783)

**Moderato.**

**Manual.**

**Pedal.**

Gt. *mf*

*mf*

Sw. *p*

*p*

Gt. to Ped. off

*mf* Gt.

*mf*

Gt. to Ped.

*p* Sw.

*p*

Gt. to Ped. off

*p* Ch.

*p*

Sw. off.

Sw. add 4′ and Oboe;
(off 16′) Sw. to Ch.

*mp* Ch.

*mp*

add Sw. Cornopean

Ch. *mf*

*mf*

Sw. to Ped.

add Full Sw.

*cresc.*

Gt.

Gt. to Ped.

Sw. box open

*f* Gt. with 4′.

*f*

add Gt. Mixtures.

*cresc.*

*ff* Gt. Full

*ff* Full

*rall.*

# Cantabile.

*Prepare* { Swell: Oboe 8′.
Great: Stop Diap. & Gamba 8′.
Choir: Flute 8′.
Pedal: 16′ & 8′.

CLÉMENT LORET. Op. 41.

Andantino.

**Manual.**

**Pedal.**

Sw. Ch. *p* *p* *stacc.*

*poco rit.* tr

Gt. Dopple Flute alone

*pp* Ch. *pp*

tr *mf*

*p*

Ch.

Sw.

Ch.

Ch.

Sw.

*p*

*dr* *rit.*

Sw.

Gt. *mf*

Ch.

Gt.

Sw.

Ch.

Gt.

Sw.

Ch.

Sw.

Gt.

Sw.

Ch.

*p*

Ch.

*p*

*poco rit.*

*tr*

Gt. Dopple Flute.

*pp*

Ch.

*pp*

*poco rit.*

*tr*

*p*

Voix Celeste, and Salicional.

Sw. *pp* G. O. Sw. G. O. Sw. G. O. Sw. G. O.

Sw. G. O. Sw. G. O. Sw. G. O. Sw. G. O.

Sw. *pp* Gamba 8′, Flute 8. Gt.

Sw.

*p*

Voix Ce- -

Ch. Flute 8.

leste and Salicional in; add Oboe 8'.

*p*

*poco rit.*

*tr*

Gt.

*mf*

(Dopple Flute.)

*p*

Sw.

Ch.

Ch.

Sw.

*pp*

*pp*

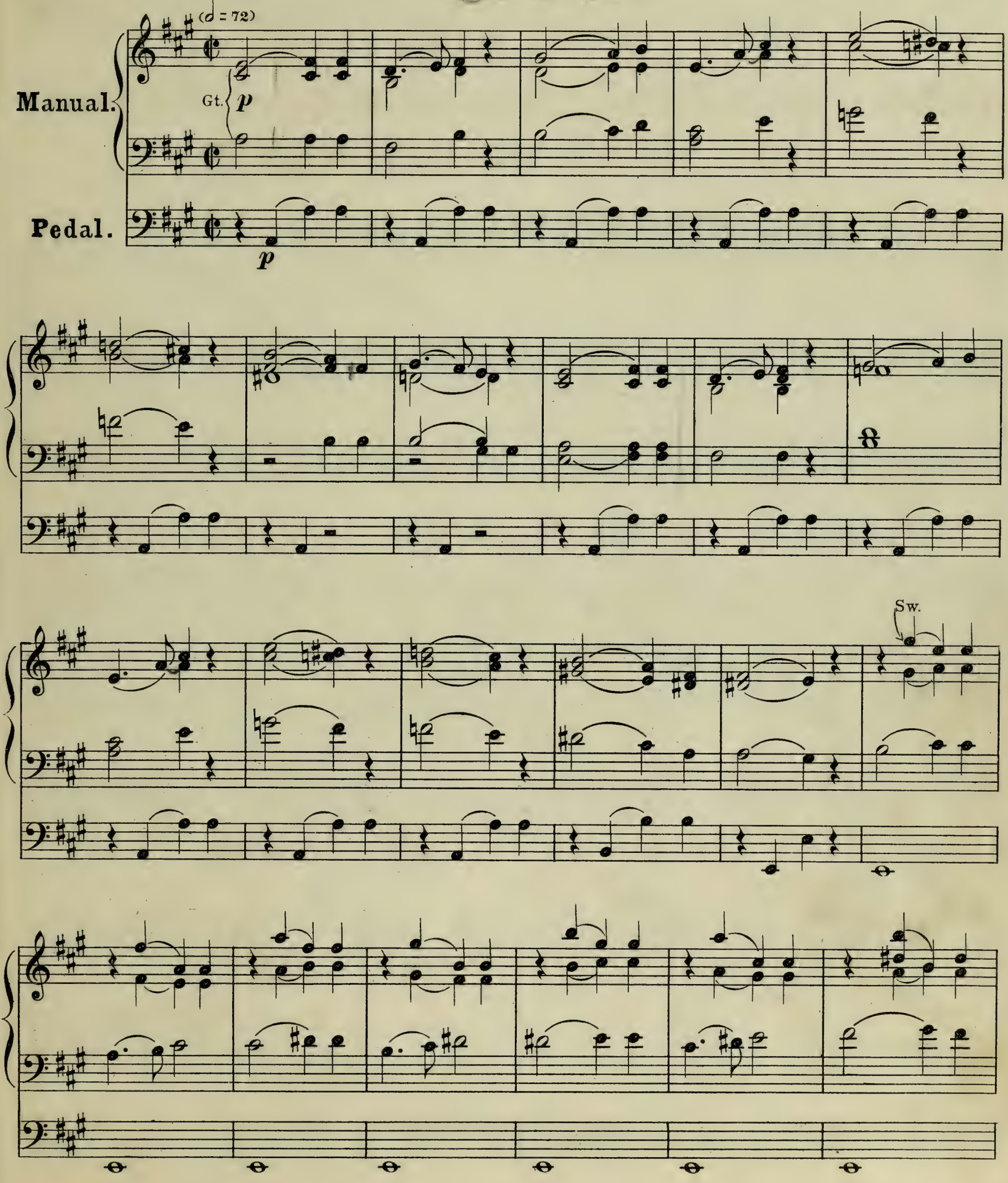
tr

*rit.*

# Procession du St. Sacrement.

*Prepare.* Swell: Flutes 8′.
Great: Flutes 8′; Soft Gamba 8′.
Choir: Concert Flute 8′; Dulciana 8′; Flute D'amour 4′.
Pedal: Bourdon 16′ & Cello 8 ft.

CHARLES A. CHAUVET.



add Sw. to Gt.

Gt.

Sw.

Gt.

**"Adoro Te."**

**Molto sostenuto.**

Sw. Vox Humana. St. Diap. 8′ and Tremolo.
Gt. Dopple Flute 8′, (or soft 16′).

Sw.

*p*

Gt.

Ped. to Gt.

Full Organ

Gt. *ff* (coupled to Sw.)

*sostenuto*

*p* Sw: Reduce to Vox Humana, St. Diap. 8′, and Tremolo.

*dim.*

Full Organ

(coupled to Sw.)

*ff*

Ped. to Gt.

Sw. (or Ch.)

Gt.reduce to 8′.

Gt.

*dim*

*rit.*

couplers off

*a tempo*

Gt. Gamba 8′, Flutes 8′,(uncoupled).

Gt.

*p*

*p*

Ped. soft 16′ and 8′,(uncoupled).

Sw. St. Diap 8′,(alone)
or
Ch. Concert Flute,(alone).

Gt. Flute 8′,(alone).

Ped. soft 16′.

*dim.*

*poco rit.*

*ppp*

# Prélude et Cantilène.

*Prepare.*
Swell: Open Diap, St. Diap, Flute 8′, and Oboe 8′.
Choir: Concert Flute 8′.
Great: 8′ and 4′, (foundation stops, coupled to Sw.).
Pedal: 16′, 8′, (Ped. to Gt.).

SAMUEL ROUSSEAU.

Larghetto. (♩ = 56)

**Manual.**

Gt. *ff*

Sw. *p* (closed)

**Pedal.**

Ped. to Gt. off

Sw. Open Diap. and Oboe off.

*poco rall.*

off Gt. to Sw.

Andante. (♩ = 60)

Ch.

*string. un poco*

Sw. *p* (soft 8′)

Ped. Bourdon (uncoupled)

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*a tempo*

*a tempo*

Ch.

*p poco rall.*

Sw. add Oboe.

Sw.

off Sw. Oboe.

*dim.*

*pp*

*rall.*

Gt. Organ. (coupled to Sw.)

(add Ped. to Gt.)

Ch.

*p*

Sw.

add reeds to Sw.

(Reduce Sw. to soft 8′.)

Sw.

(add Oboe to Sw.)

Gt. Organ.

Ch.

Sw.

Sw. off Oboe.

Gt. Organ.

Ch.

Sw.

Ch.

Sw.

Gt.

Sw. Reduce to Voix Cèleste and Salicional.

*molto rall.*

Sw.

*stringendo un poco*

*a tempo*

*a tempo*

Ch.

*p poco rall.*

Gt.(soft 8′ with Gamba.)

Sw.

*pp*

Ch.

*p*

Sw.

*pp*

add 32′ (Ped.)

# Pastorale.

*Prepare:*
Swell: Oboe 8′, Flute 4′, (soft) (or aeoline 8′), & St. Diap. 8′.
Great: Flute 8′.
Choir: Bourdon 16′, Concert Flute 8′, (Sw. to Ch.).
Pedal: Bourdon 16′, & soft 8′, (Ped. to Gt.).

CÉSAR FRANCK. Op. 19.

Andantino.

**Manual.**

*pp* Sw.

**Pedal.**

Ch.

*cresc.* -

- *pp*

Sw.

Ch.

*cresc.* -

- *pp*

Sw.

Ch.

Sw.

Ch.

Sw.

*cresc.*

*dim.*

*f*

*dim.*

*pp*

Quasi Allegretto.

Ch.

Sw. add Cornopean 8′.

*p*

add open Diap. 16′ (Ped.)

*rall.*

Sw.

*pp staccato*

*poco rinf.*

*dim.*

*sempre staccato*

*rf*

*dim.*

*pp*

*legato e cantabile*

*cresc.*

***pp*** *poco rit.*

Ch.
*a tempo*

*cresc.*

*f* Sw.

*sempre staccato*

Ch. *dolce*

*cantabile*

*cresc.*

*f*

*dim.*

*p*

Sw. Cornopean off.

*poco rall.*

Ped. Op. Diap off.

Andantino.

Sw. *pp*

Ch.

sempre Sw.

Ch.

Ch.

Sw.

*cresc.*

*dim.*

Ch.

*f*

*dim.*

*poco rall.*

*a tempo*

Sw.

*mf*

off Flute 4′.

*pp*

off St. Diap.

*rall.*

*pp*

off Gt. to Ped.

# Marche Pontificale.

*Prepare.*
Swell: Foundation Stops and reeds, 8′ and 4′.
Great: Foundation Stops and reeds, 16, 8 and 4′, (coupled to Sw. and Ch.).
Choir: Foundation Stops and reeds, 8 and 4′, (Sw. to Ch.).
Pedal: Foundation Stops and reeds, 32′, 16′, 8′, (Gt. to Ped.).

FERDINAND de la TOMBELLE.

Largement. ♩ = 48

Manual.

Gt. *ff*

Pedal.

Sw. *mf*

Gt.

*ff*

*ff*

*ff*

G.O. Diaps 16′ in.

Ped. reeds in.

Ch.

Reeds in. (*p*)

Gt. to Ped. off.

Gt. Reeds in: Sw. to Gt. off.

*mf*

Gt.

add Sw. to Gt. Gt. to Ped.

*cresc.*

*f*

add Ch. Reeds

*poco a poco*

*cresc.*

Ped. Reeds

*allarg.*

*ff* (Full Organ)

add Diaps

G.O. Reeds

*ff*

Cantando.

*p* Sw.

Sw. to Ch.

Reduce Gt. and Ch. to *mf*

Gt. to Ped. off

Ped. reeds in

mf

Ch.

Sw.

f

Gt.

Add. Gt. to Ped.

Ch. Reeds.

Add full Swell.

Ped. Reeds.

Add Gt. reeds.

Add Gt. mixtures.

*allarg.*

*ff* Full Organ.

Add Tubas

*fff*

*allarg. molto*

# Canon in B Minor.

*Prepare:*
Swell: Aeoline 8′, Spitz Flöte 8′, Hohl. Flöte 4′, Oboe 8′.
Choir: Dulciana 8′, Concert Flute 8′, Fugara 4′.
Great: No stops drawn. (only couplers as indicated below.)
Pedal: Bourdon 16′, Violoncello 8′.
Sw. to Gt.—Ch. to Gt.—Sw. to Ch.

ROBERT SCHUMANN. Op. 56, Nº 5.

Non troppo vivace. (♩ = 96)

**Manual.**

**Pedal.**

Sw.

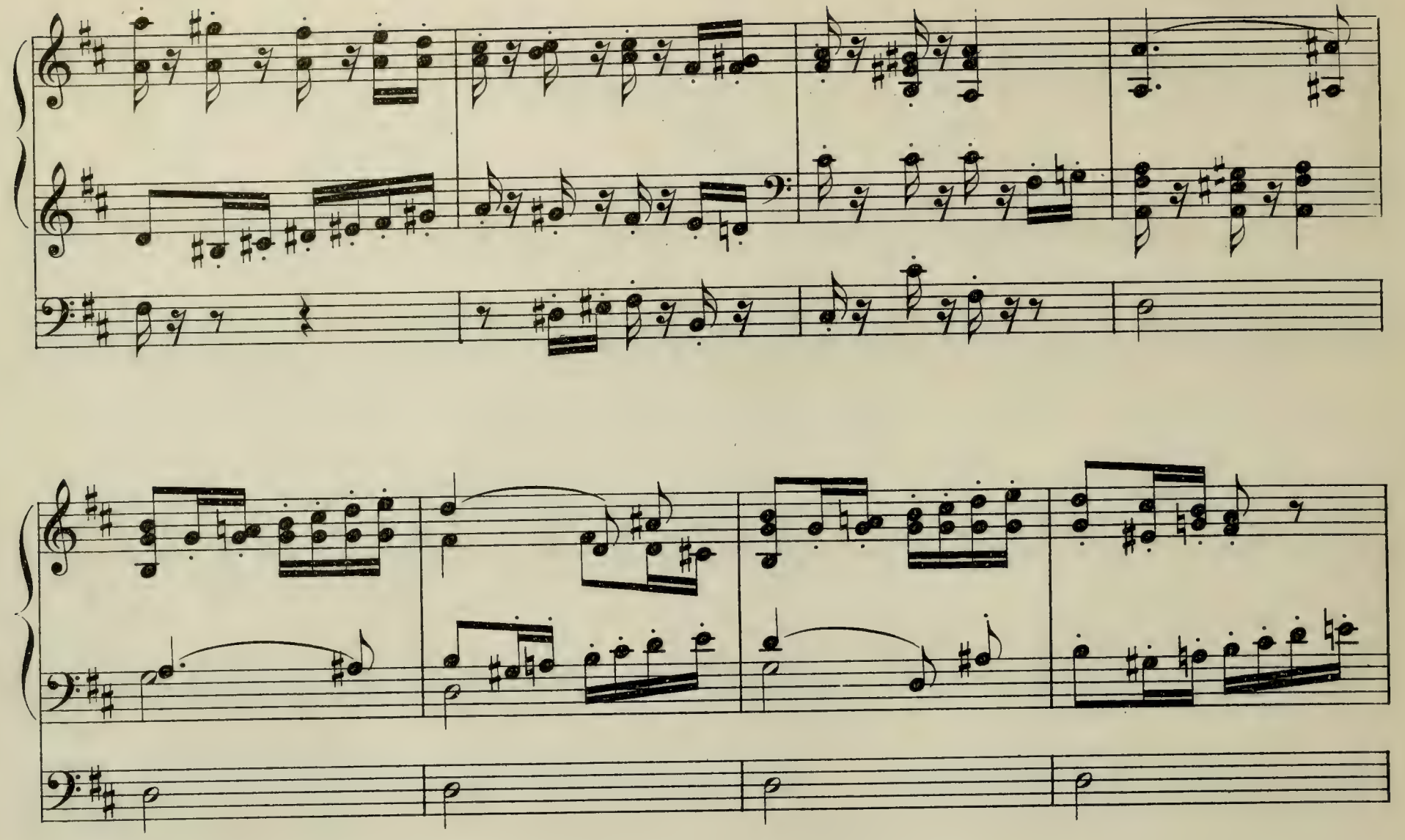
Ch.

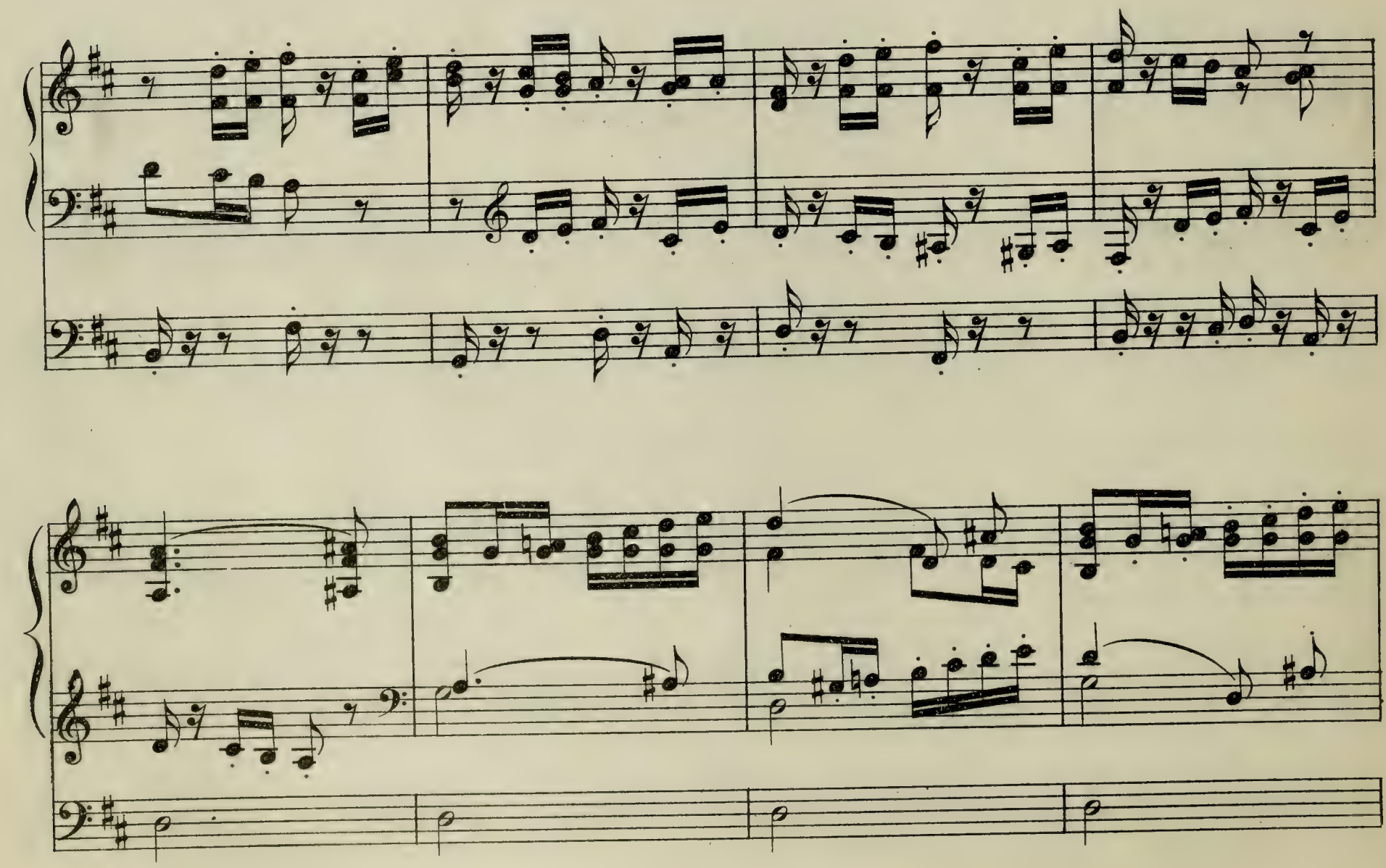
Sw.

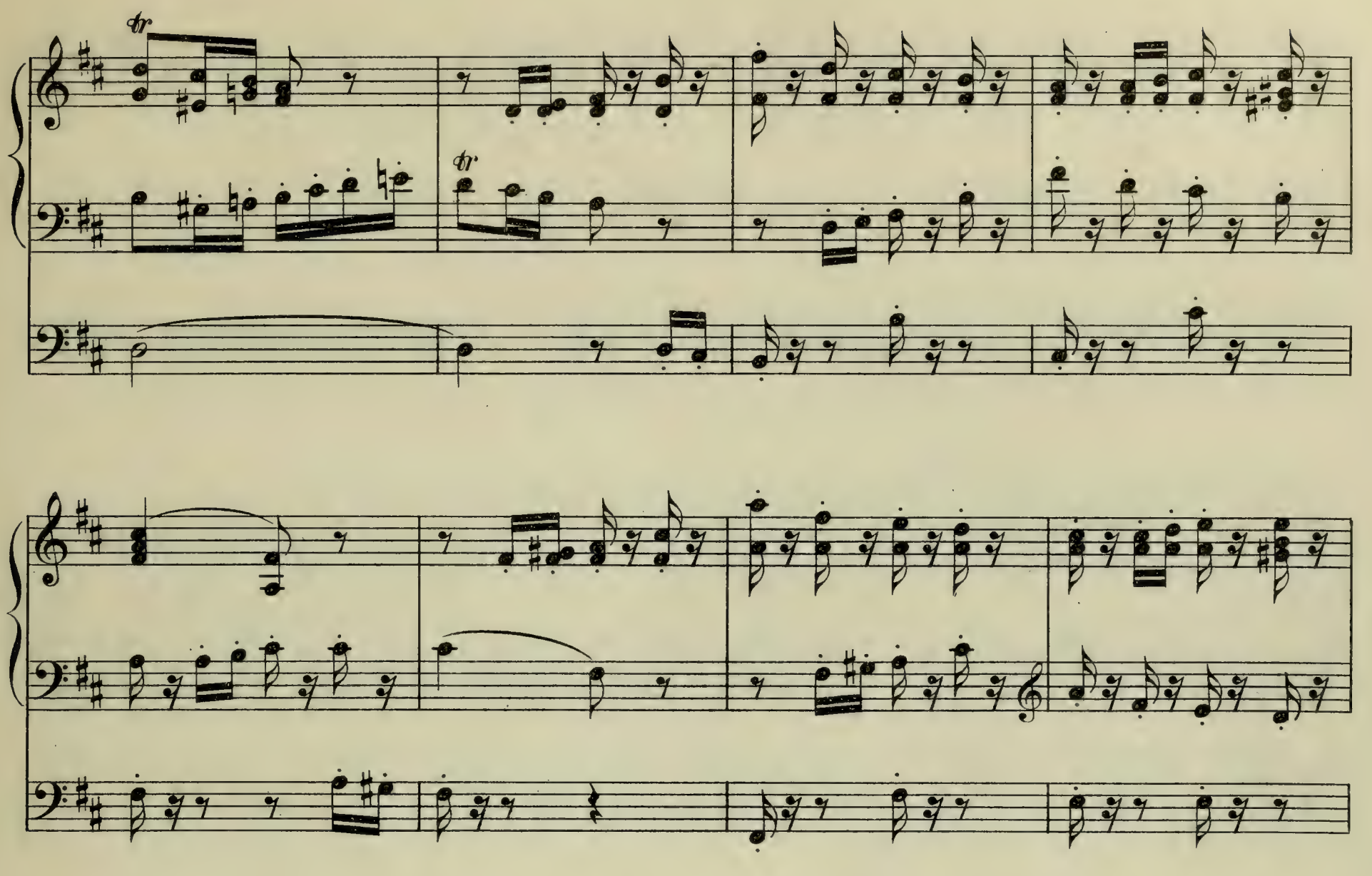
Ch.

Sw.

Ch.



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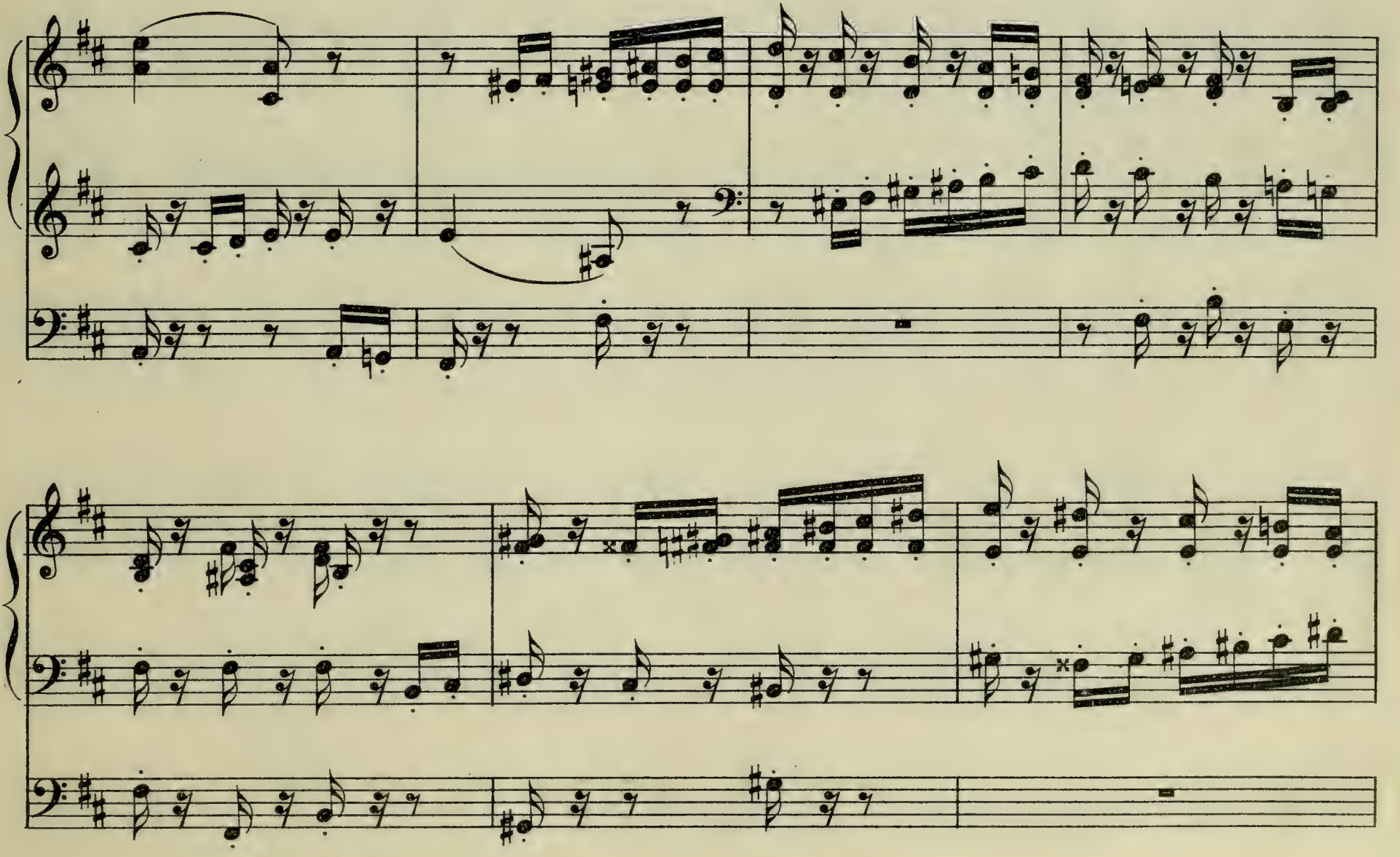


Sw.

Ch.

Sw.

Ch.

Sw.

Ch.

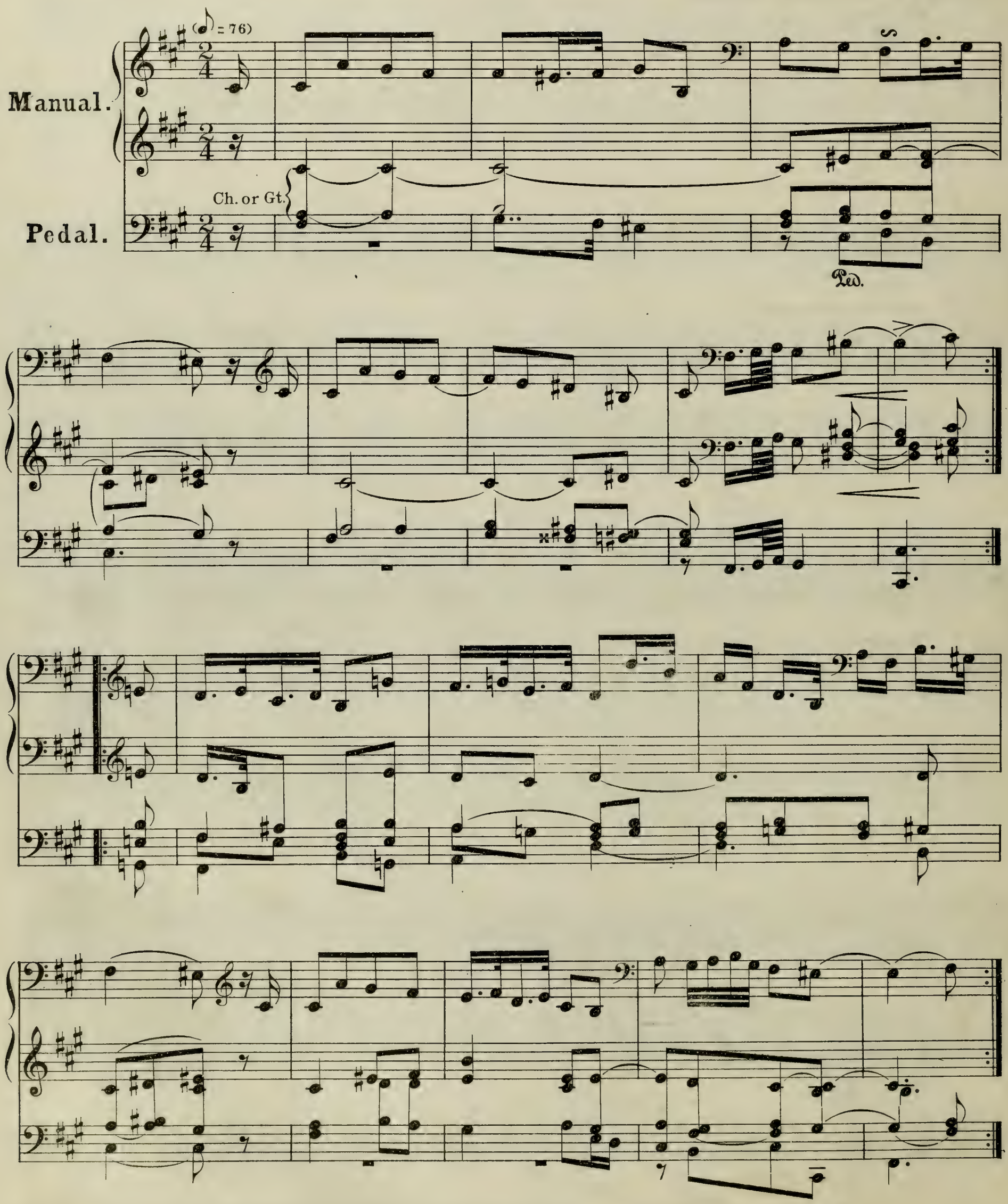
Sw.

Gt.

# Larghetto.

*) *Prepare:* Swell: Oboe 8′. Great: Flute 8′. Choir: Dulciana 8′. Pedal: Soft 16′.

SAMUEL SEBASTIAN WESLEY.




*) Note: This passage can also be played *(8va)* on the Swell with Contra Fagotta 16′, and Flute 4′,

Gt:(Flute 8.)

Sw. Vox Humana, St. Diap. and Trem.
(or Voix Celeste and Salicional.)

*r.h.*

Ped.

1 2

Ped.

Ped.

Gt. Foundation stops 8′

coup. Sw.

Gt. to Ped.

cresc.

*f*

off Sw.
to Gt. *mf*

Gt. soft
Flute 8′ only. *p*

*mf*

add Gt. to Sw.

add 16′ to
Sw.

St. Diap.

Gt.

off Sw. to Gt.

Sw.

*p*

*p*

# Fugue in C major.

*Prepare:*
Swell: Foundation stops, 8′, 4′, Oboe 8′, and (coup. to Ch.) Cornopean 8′.
Great: Foundation stops, 8′ and 4′.
Choir: Full, without 16′ and 2′.
Pedal: Full, (coup. to Gt.).

DIETRICH BUXTEHUDE.

**Manual.**

Sw. closed. *sempre stacc.*

Ch. (open.)

Gt.

Gt.

Sw.

Ch.

Sw.

Ch.

*cresc.*

Gt.

Gt. add 16 and 4.

*cresc.*

add full Sw.

full Gt.

Ped.

# Méditation.

*Prepare:* Swell: Voix Celeste 8′, and Salicional 8′.
Choir: Concert Fl. 8′.
Great: Flute 8′.
Pedal: 16 and 8′.

ALOYS KLEIN. Op. 16.

**Manual.**

**Pedal.**

Gt. (or Ch.)

Sw.

Gt. add Gamba 8′, and Dopple Flute 8′.

Gt.

*cresc.*

*animato*

*cre - scen - do -*

*allarg.* *ff*

Sw.

Gt. or Ch. (soft 8′ Flute.)

*legato il canto*

Vox Humana,
Stop Diap. and Trem.

*plus lent*

Ped. uncoupled.)

rall.

Gt. to Sw. coup.

legato

Voix celeste and Salicional off. Vox Humana, Sw. Diap. and Trem.

dim.

pp

rall.

To my friend WILLIAM C. CARL.

# Intermezzo.

*Prepare:* Swell: Bourdon, 16 Flute, 4.
Great: (or Choir) Soft Flute, 8.
Pedal: Bourdon, 16.

JOSEPH CALLAERTS.

Allegretto.

Manual.

Pedal.

Sw.

*pp* Ch.

*sempre staccato*

*legato*

*cresc.*

*f*

*Copyright, 1898, by G. Schirmer.*

pp

cresc.

f

pp

stacc.

cresc.

*f*

*f*

*dim.*

*pp*

*tr* *tr*

*pp*

# Canon in F major.

*Prepare:* Swell: Oboe 8′, Foundation stops 8′ and 4′.
Great: Full, except mixtures and 16′.
Pedal: 16′ and 8′, with Trombone.

THÉODORE SALOMÉ. Op. 21, No. 3.

Allegro moderato (♩ = 96)

Manual.

Gt.

Pedal.

Sw. open.

(Ped Trombone off.)

Sw.

Gt.

add Ped. Trombone.

*ff*

*più largamente*

# The Shepherds in the Field.

*Prepare:* Swell: Oboe 8′.
Great: Flute 8′.
Choir: Clarinet 8′.
Pedal: Bourdon 16′, Flute 8′, uncoupled.

OTTO MALLING. Op. 48.

Allegretto.

Manual.

Pedal.

Ch.

pp

Gt.

p

p

Sw

Sw.

Gt. Sw. Gt. Sw.

Ch. Gt.

*rit.*

*rit.*

*a tempo*

Ch.

Sw.

*a tempo*

Gt. *p*

*ten.*

Sw. *p*

Ch. (Flutes 8′ and 4′).

Gt. *ten.* *ten.* *ten.* Ch.

Gt. Ch. Gt. (coupled to Sw.)

(Full Organ)

Increase to full Organ

*ff* *ff*

add Gt. to Ped.

*fff*

Sw.(reduce to Voix celeste 8′ and Salicional 8′)

*rit.* Sw. *pp*

*rit.* *p*

Ch. (Flutes 8′ and 4′).

Ped. (Soft 16′ uncoupled).

St. Ch. Gt.

Sw.

Ch. Sw. *l.h.* *pp* *dimin.*

Sw. Sw.

# Scherzo.

*Prepare:* { Swell: Foundation Stops, and reeds 8′ and 4′.
Great: Foundation Stops, 8′ and 4′ (Sw. to Gt.).
Pedal: 16′, 8′, and 4′.

EUGÈNE GIGOUT.

Allegro.

Manual.

Pedal.

*p*

Sw. (box closed.)

(Sw. to Gt.)

Gt.

Sw. *p*

Gt. *f*

Sw.

*p* (box closed)

Sw.

*p*

Gt.

*mf*

Gt.

*mf*

cresc.

Sw. (without reeds).

Sw.

*) Gt: (Flutes 8′ and 4′.) (*p*) box open. (*pp*) box closed.

Sw.

Gt.

*) Note: The passages here indicated for the Gt. can be played on the Choir, when the performer has an organ of three Manuals at his disposition.

Gt. *mf* Sw. *p*

Gt. *mf* Sw. *p* Gt. *mf*

Sw. *p* Gt. *mf* Sw. *p* Gt. *mf*

Sw. *p* *pp* *p* *pp*

Gt. *mf* Sw. *p* Gt. *mf* Sw. *p* Gt. *mf* Sw. *p* Gt. *mf* Sw. *pp*

*p* *pp* *pp* *p*

Sw. (add reeds)

*pp* *p*

Prepare: Gt. (Foundation stops, 8′ and 4′ as before).

(add Sw. to Gt.)

Gt.

*mf*

Sw.

*p*

Gt.

*f*

Sw.

*p*

(Swell closed)

Sw.

*p*

Gt.

*mf*

Gt.

*mf*

cresc.

*sempre f*

Sw.

Gt.

Sw.

(Swell closed)

*p*

Gt.

Sw.

*) Note: These passages indicated for the Gt. may also be played on the Choir.

# Vision.

*Prepare:*
Swell: Voix Celeste 8′, Salicional 8′.
Great: Foundation stops, 8′ & 4′.
Choir: Flute 8′.
Pedal: Bourdon, (uncoupled).

JOSEF RHEINBERGER.

Adagio molto. (♩ = 60)

Manual.

Pedal.

Sw. *dolce* *pp* Sw. *pp*

Gt. *ff* *ten.* *ten.* *ten.* *ten.* Sw. *pp* *ff* *pp*

Gt. *ff* *ff*

Ch. *p*

Gt. *ff*

*ten.*

*ten.*

*ff*

Sw. *p*

*pp*

Gt. *f*

*f*

Sw. *pp*

(Ped. Bourdon 16′).

*pp*

*Lento.*

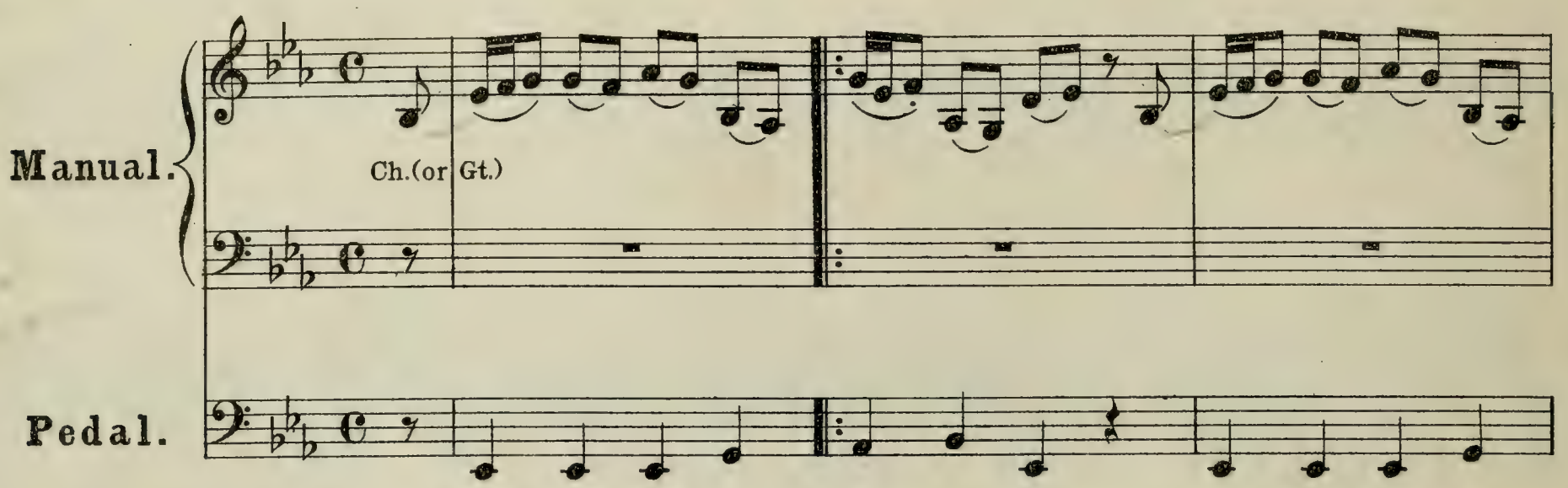
*ppp*

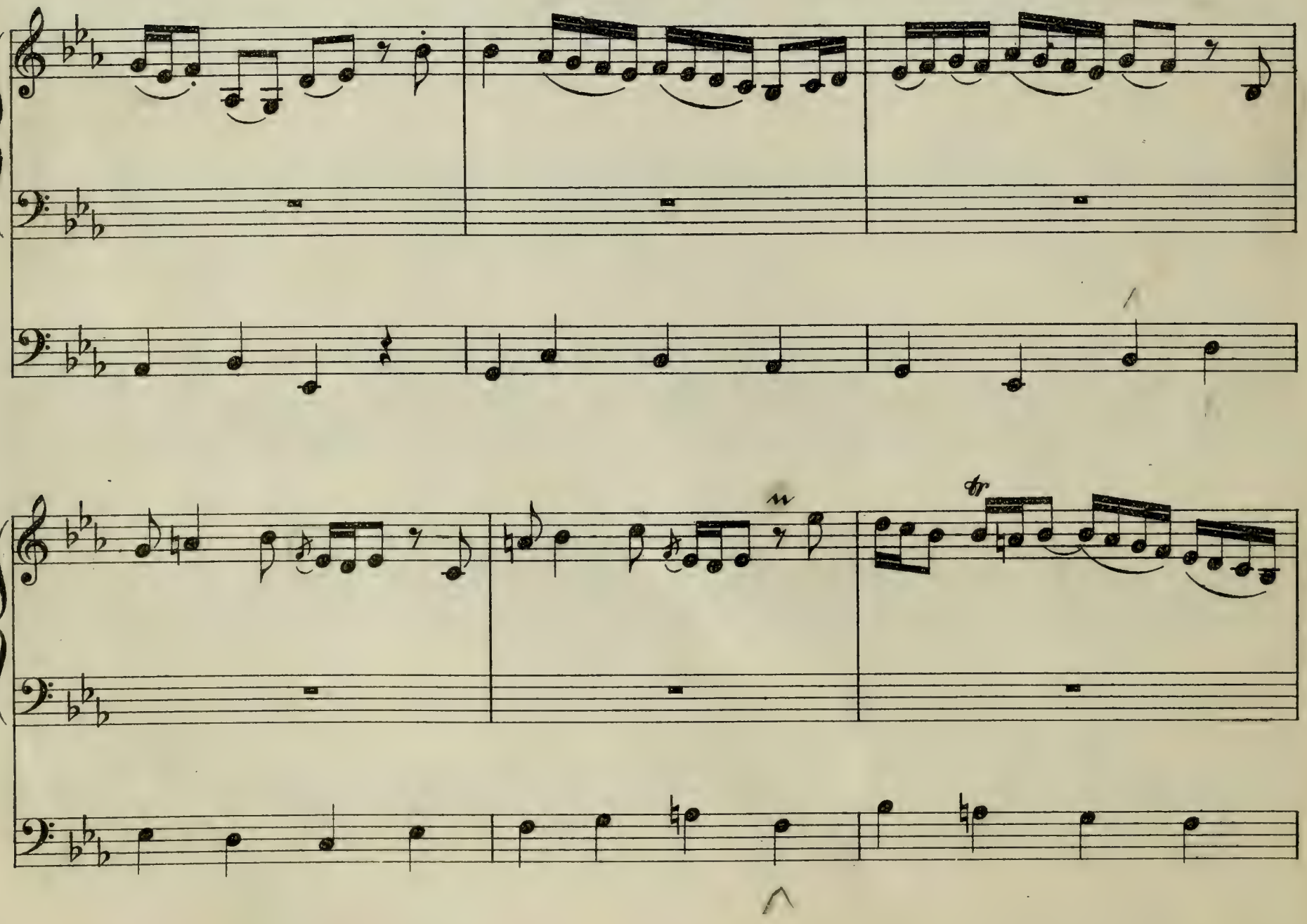
# Chorale:

"Wachet auf, ruft uns die Stimme."

*Prepare.* { Swell: Vox Humana 8′, St. Diap. 8′, and Trem.
Choir (or Great): Clarinet 8′.
Pedal: Bourdon 16′ (uncoupled).

JOHANN SEBASTIAN BACH.



with Dul.

Sw.

1.

2.

tr

tr

tr

Sw.

tr

tr

tr

rit.

# Cantilène.

*Prepare:*
Swell: Flute 8′, Stop Diap. 8′, Oboe 8′.
Choir: Concert Flute 8′.
Great: Stop. Diap 8′.
Pedal: Foundation stops, 8′ & 16′.

GABRIEL PIERNÉ. Op. 29, Nº 2.

Andantino. (♩. = 63)

Sw. *molto espress.*

Manual.

Choir.

*p*

Pedal.

*p*

Ch. add Fl 8′ (Sw. to Ch.)

Ch.

Gt.

Sw.

*pp*

Ch. (Concert Fl 8′).

off Sw. to Ch.

*fp*

Sw. Voix Celeste 8′,
and Salicional 8′.

*dim.*

à M. Alexandre Guilmant.

# Fantasia.

*Prepare:*
Swell: Flutes 8′ & 4′
Great: Flutes 8′ (coup to Sw.)
Choir: Soft 8 & 4′,
Pedal: Bourdon 16′ and soft 8′, (uncoupled).

EMIL SJÖGREN. Op. 15, № 1.

Moderato.

Manual.

Pedal.

Sw.

Gt.

*p*

*mf*

*f*

*mp*

Ch.

*p*

Gt.

Sw.

*mf*

*f*

Sw.

*p*

*pp* Ch.

Gt.

*f*

*p* Sw.

Gt. *f*

*f*

*f*

*ff*

*dim.*

*rit.*

*ff*

Sw. (add light reed.)

*a tempo*

Sw. *p dolce*

*rit.*

*a tempo*

Sw.

Ch.

Sw.

Ch.

Sw.

Ch.

*pp*

*pp*

Ch.

Gt.

Sw.

*f* Gt.

Sw.

Gt.
Sw.
Gt.
Ch.
Sw.
Ch.
pp
rit.
Sw.
a tempo p
Sw.
pp
Gt.
Sw.
Sw.
rit.
Gt.
a tempo
Sw.
Ch.
Sw.

Ch. Sw. Ch.

Ch. Sw. Ch. *rit.*

*pp*

Sw. Flutes 8 & 4′
Gt. Flutes 8′, coup. to Sw.
Ped. Bourdon 16′, and soft 8′ (uncoupled.)

Tempo I.

Gt.

Sw.

*p*

*p*

Sw. Gt.

*f*

Gt. Sw. *p*

Ch. Gt.

Sw. Gt. Sw. Gt.

*f* Sw.

Ch. Gt. *f* Sw. *p* Gt.

*p*

Sw.
Gt. *f*
Sw.
Gt. *ff* (Full)
*ff*
Sw.
*mf*
*p*
Ch.
Sw.
Ch.
Sw.
*dim. e rit.*
Sw.
Ch.
Sw.
Gt. *ff*
*ff*
*p*
*pp*
add Gt. to Ped.

# From Six Pieces.

## № 6. Finale.

*Prepare:*
Swell: 16′, 8′, & 4′.
Choir: 16′, 8′, & 4′; Sw. to Ch. (without Octave.)
Great: 4′, 8′, & 16′ (without Octave.)
Pedal: 4′, 8′, & 16′; Sw. to Gt., Ped. to Gt.

CÉSAR FRANCK.

Allegro maestoso.

Manual

Pedal

Sw.

3

3

*ff*

Sw.

*dim.*

*pp*

*cresc.* *f* *dim.*

*sf* *sf* *cresc.*

*ff*

*rall.* *a tempo*

Sw.

*ff*

Sw.

*m.g.*

*dim.*

*pp*

*cresc.*

*f* *dim.* *p*

cresc. - - ff Gt.

r. h. l. h.

m. g.

*p*

(Take off gradually the reeds)

*cresc.-*

*-f*

*dim.-*

*poco*

*dim.-*

rall.

p a tempo

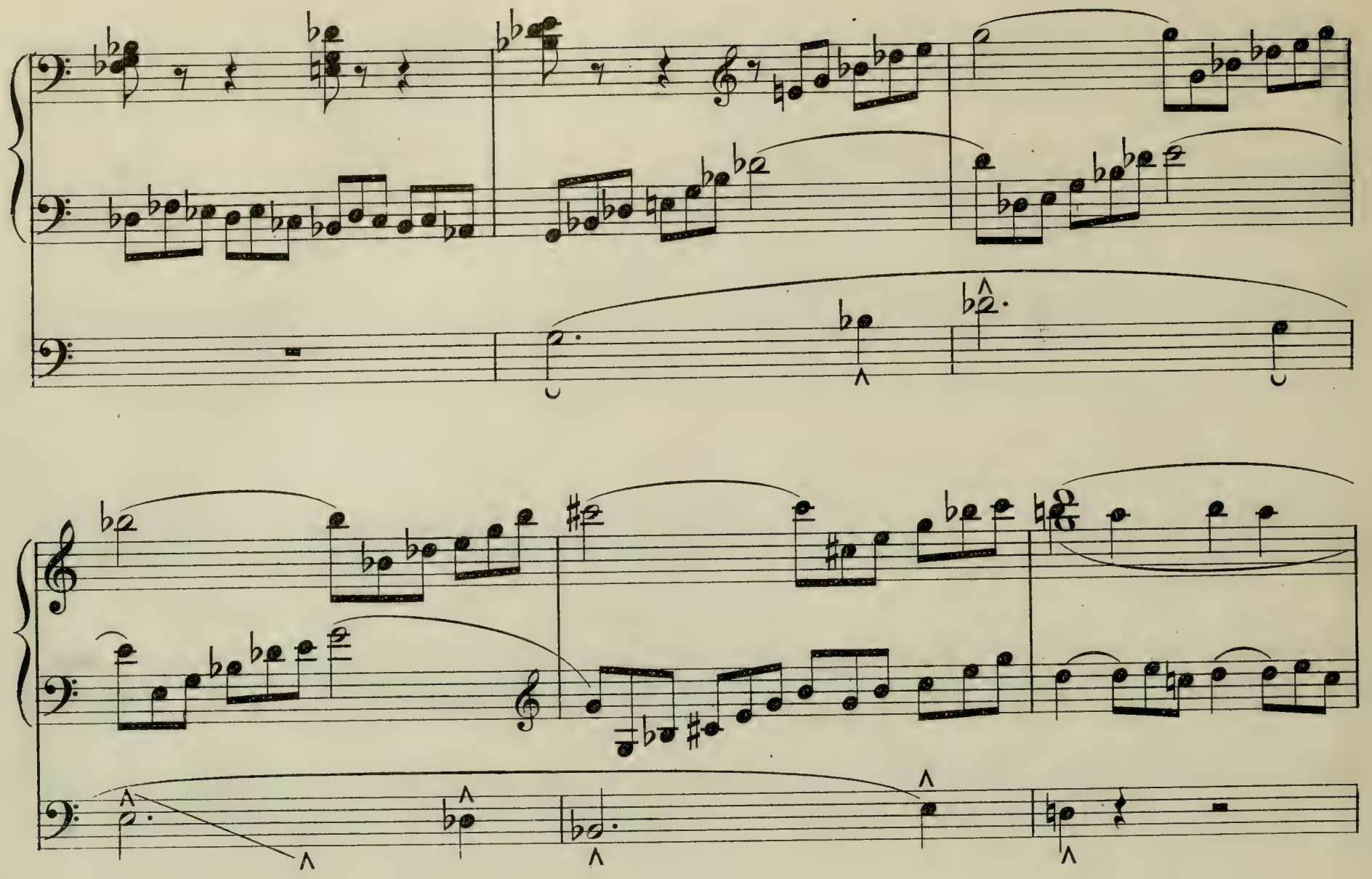
Ch.

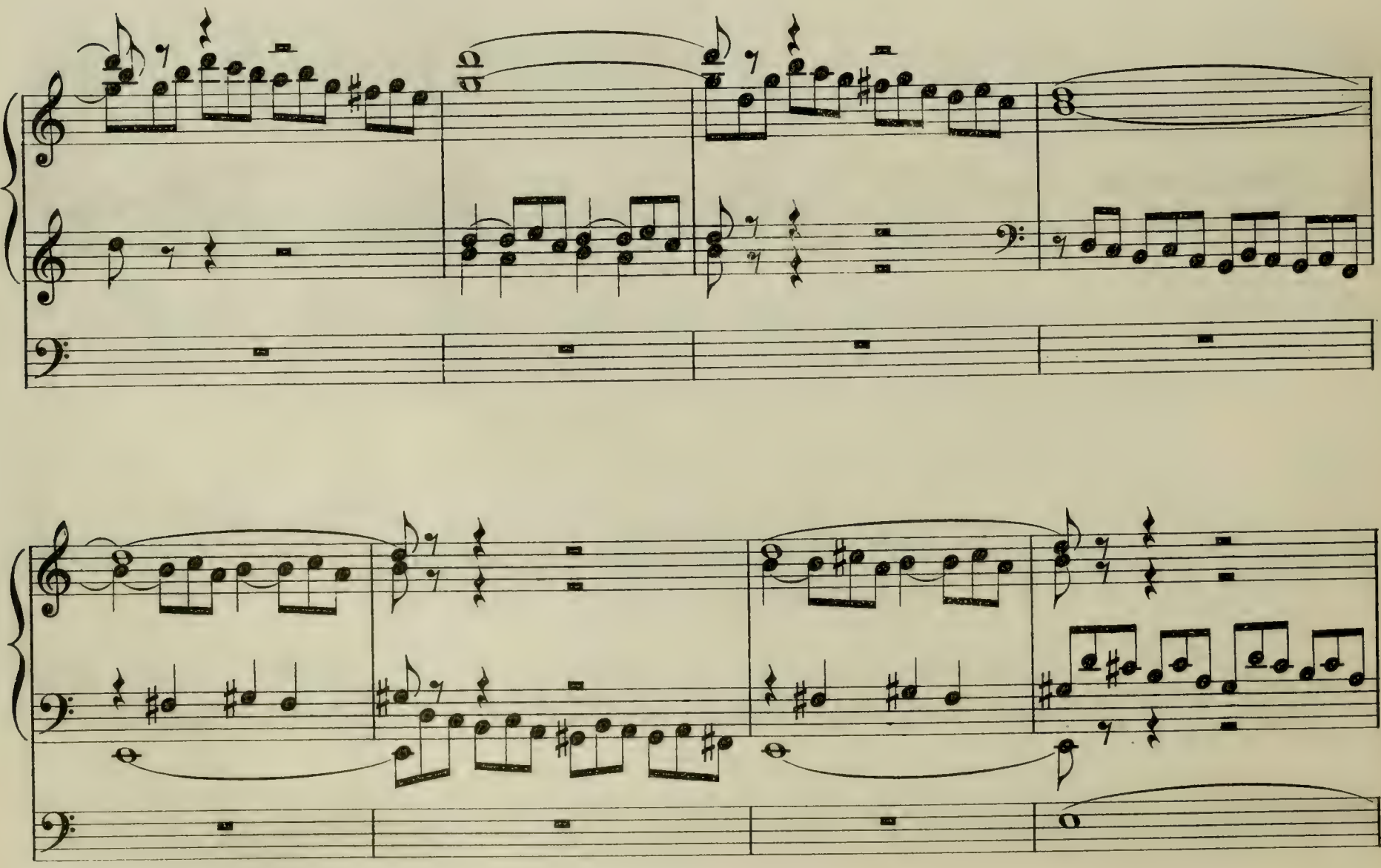
p

Sw.

pp

off Sw. to Ch.





Ch.

*cresc.*

*f*

*dim.*

Ch.

Add Sw. to Ch.

Add Gt. to Ped.

*pp*

*cresc.*

Ch.

*fp*

Gt.

cresc.

f p

cresc.

Gt.

(Add Full Sw.)

f

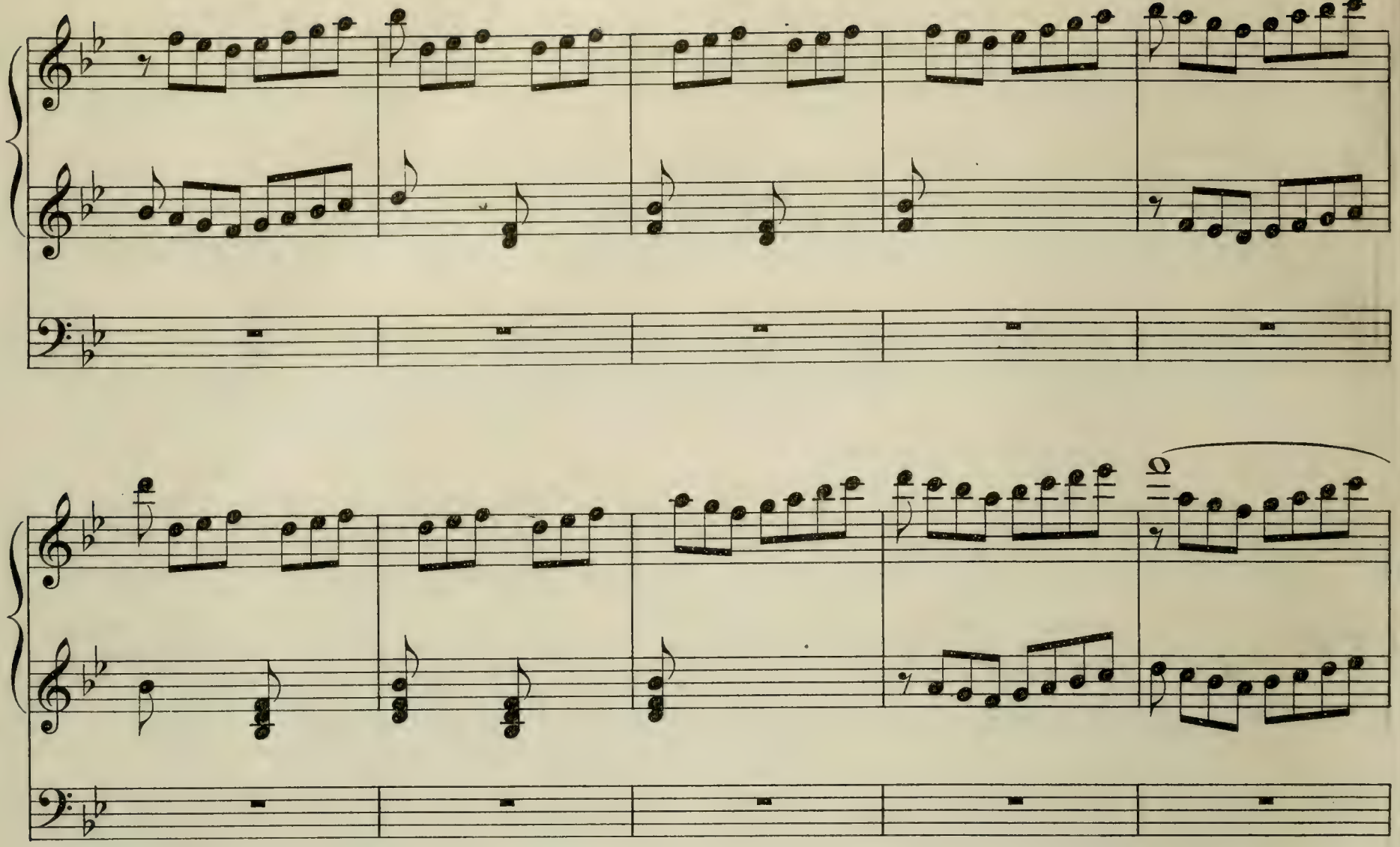
Ch.

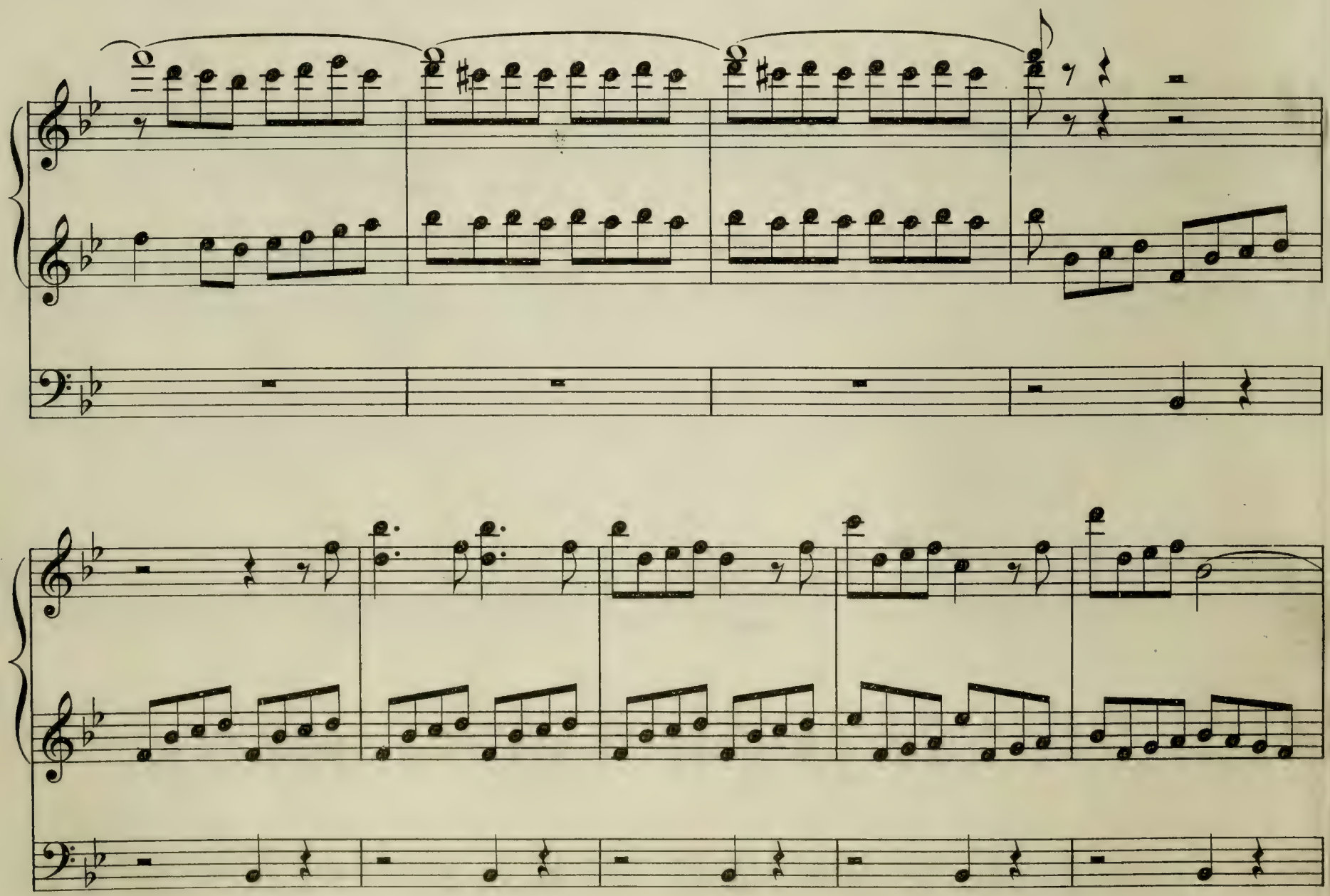
Add Gt. reeds

Add reeds Ped.

Full Organ.

*Very long pause.*





add Tuba mirabilis.

add 32′(Ped.)

*fff*

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